

VOLUME TWO ~ NUMBER 1

wkypk

88.5 fm
MAGAZINE



GIRL TALK SHOW AT MANDEL HALL, "BEST OF" MUSIC LISTS, DONIZETTI'S L'ELISIR D'AMORE, ALBUM REVIEWS & MORE!

WHPK 8.9 FM

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BEST MUSIC OF 2009

These are the full-length albums, seven inches, and reissues that received the most play at WHPK for 2009.

WHPK ROCK TOP 30 OF 2009.

POSITION-ARTIST-ALBUM-LABEL

- Pains Of Being Pure At Heart - *The Pains Of Being Pure At Heart* - Slumberland
- Vee Dee - *Public Mental Health System* - Criminal IQ
- So Cow - *So Cow* - Tic Tac Totally
- Death - *For The Whole World To See* - Drag City
- Thee Oh Sees - *Help* - In The Red
- Midwest Beat - *At The Gates* - Duck On Monkey
- Cause Co-Motion - *Because Because Because* - Slumberland
- Wavves - *Wavvves* - Fat Possum
- Wau Y Los Arrrghs!!! - *Viven!!!* - Slovenly
- Thomas Function - *In The Valley Of Sickness*
- Tyvek - *Tyvek* - Siltbreeze
- The Intelligence - *Fake Surfers* - In The Red
- Pissed Jeans - *King Of Jeans* - Sub Pop
- St. Vincent - *Actor* - 4AD
- Bird Names - *Bird Names Sings The Browns* - Upset The Rhythm
- Micachu & The Shapes - *Jewellery*
- Grizzly Bear - *Veckatimest* - Warp
- Group Doueh - *Treeg Salaam* - Sublime Frequencies
- Bunny Brains - *What Makes You Think You Can Save Yourself (From Yourself)* - n/a
- Forbes/Young/Walter - *American Free* - ugExplode
- The Yolks - *The Yolks* - Randy
- various artists - *The World's Lousy With Ideas Vol. 8* - Almost Ready
- Sunset Rubdown - *Dragonslayer* - Jagjaguwar
- Cacaw - *Get A Brain* - Permanent Records
- Girls - *Album* - True Panther Sounds
- The Butts - *The Butts* - Faghaus

- Flower/Corsano Duo - *The Four Aims* - VHF
- Dutchess & The Duke - *Sunset/Sunrise* - Hardly Art
- Dum Dum Girls - *Dum Dum Girls* - Captured Tracks

WHPK TOP 5 SEVEN INCHES OF 2009

- Johnny & The Limelites - *And Then We Kissed* - Rocket Reducer
- Teenage Lovers - *Number One* - Randy
- Johnny & The Limelites/The Slippery Slopes - *Party Bus* - Floridas Dying
- Outer Spacist - *The Mind Is As Outer Space* - Columbus Discount
- Bundle Of Fags - *Art School Asshole* - Weird Hug

WHPK TOP 3 REISSUES OF 2009

- Vaselines - *Enter The Vaselines* - Sub Pop
- The Monks - *Black Monk Time* - Light In The Attic
- Abner Jay - *True Story of Abner Jay* - Mississippi

TOP 10 OF 00'S

(ordered chronologically by year)Brandon Hopkins has been WHPK's music director since 2009.

Derek Bailey and Keiji Haino – *Songs* (Incus Records, 2000)

Wolf Eyes – *Dread* (Bulb, 2002)

Striborg - *Embittered Darkness/Isles de Morts* (Southern Lord, 2006)

Goslings - *Grandeur of Hair* (Archive Recordings, 2006)

Coughs - *Secret Passage* (Load Records, 2006)

Fucked Up - *Hidden World* (Jade Tree Records, 2006)

Burning Star Core and Hototogisu – *I* (Dronedisco, 2007)

Group Inerane - *Guitars from Agadez* (Sublime Frequencies, 2007)

Burial Hex – *Initiations* (Aurora Borealis, 2008)

James Ferraro - *Edward Flex Presents: Do You Believe in Hawaii* (New Age Tapes, 2009)

WINTER QUARTER PROGRAM GUIDE

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY								
MIDNIGHT	ROCK House of Brutal	ROCK Teengenerate Lobotomy	SPECIALTY Cacophonix	ROCK Metal Machine Radio	ROCK Refuge, Mandala Offering	RAP The Essence <i>alternating with</i> Bonz	RAP Buddy Finch <i>alternating with</i> Industry Shakedown <i>alternating with</i> ThaiOne Davis	MIDNIGHT							
12:30 PM									12:30 PM						
1:00 AM								ROCK Animal Sounds		1:00 AM					
1:30 AM										1:30 AM					
2:00 AM	Nite Crash <i>alternating with</i> Psychedelia Etc.	ROCK Broomstick in the Morning	ROCK Apathy Breaking Coalition <i>alternating with</i> HARD ATTACK	ROCK And Now for Something Completely Different! <i>alternating with</i> What the Punk?	ROCK Deäth in January			2:00 AM							
2:30 AM										2:30 AM					
3:00 AM										3:00 AM					
3:30 AM										3:30 AM					
4:00 AM	ROCK Great Odin's Raven <i>alternating with</i> The Epileptic Fish Racket	ROCK Pet Rock	ROCK Mike P.	ROCK Rishard	ROCK Rock Everybody Rock <i>alternating with</i> Several Girls Galore	RAP Industry Shakedown <i>alternating with</i> NA	JAZZ Community Cultivations On The Air	4:00 AM							
4:30 AM										4:30 AM					
5:00 AM										5:00 AM					
5:30 AM										5:30 AM					
6:00 AM	ROCK D-Funked C-Train	ROCK The Spice of Life	ROCK Stochastic Pizza Upload Bicycle	ROCK re: Blood	ROCK A Shot At Love	JAZZ Jazz for the Connoisseur <i>alternating with</i> The Velvet Hours	JAZZ Alice in Jazzland <i>alternating with</i> Toasted Flakes	6:00 AM							
6:30 AM										6:30 AM					
7:00 AM										7:00 AM					
7:30 AM										7:30 AM					
8:00 AM	ROCK Make Record Go NOW! <i>alternating with</i> Yach de 10 à 12	ROCK MOON MOON MOON <i>alternating with</i> Ruff's Breakfast Bytes	ROCK Intellectonica <i>alternating with</i> Kitsch	ROCK Moultly!	ROCK Underground Groove		JAZZ The Laws of Jazz <i>alternating with</i> The Tune-Up Show	8:00 AM							
8:30 AM										8:30 AM					
9:00 AM										9:00 AM					
9:30 AM										9:30 AM					
10:00 AM	ROCK Offal Affiatius	ROCK National Public Rumpus (NPR)	ROCK Nick <i>alternating with</i> This Is New Radio	ROCK Radio Zero	FOLK From the Dark End of the Street	JAZZ John's Merri-Go-Round	JAZZ Jazzwalk <i>alternating with</i> The Jazz Doctor (who makes house calls)	10:00 AM							
10:30 AM										10:30 AM					
11:00 AM					FOLK The Shape I'm In	JAZZ Jazz for Shut-Ins	JAZZ Journey Into Jazz <i>alternating with</i> What Is This Thing Called Jazz?	11:00 AM							
11:30 AM										11:30 AM					
NOON	CLASSICAL Freshly Squeezed <i>alternating with</i> No Attachment to Dust	CLASSICAL Graham <i>alternating with</i> Stuff From My Collection	CLASSICAL High Class <i>alternating with</i> John	PUBLIC AFFAIRS Sharon's Uncommon Views on Everyday Issues <i>alternating with</i> The A.L.L. Sports Hour	INTERNATIONAL Algoriddim <i>alternating with</i> Rastafari Live		JAZZ Al Carter Bey <i>alternating with</i> Jazz	NOON							
12:30 PM										12:30 PM					
1:00 PM								CLASSICAL Chicago Tessitura	CLASSICAL Stuff From My Collection	CLASSICAL Classics and Fury <i>alternating with</i> From the Canyons to the Stars . . .	INTERNATIONAL Relentless Reggae	INTERNATIONAL Calypso Cavalcade	JAZZ Jazz for Dessert <i>alternating with</i> Straight Ahead Jazz	1:00 PM	
1:30 PM															
2:00 PM			2:00 PM												
2:30 PM			2:30 PM												
3:00 PM	PUBLIC AFFAIRS Doctors Talk <i>alternating with</i> Stonecipher Report	PUBLIC AFFAIRS Benny & Devin Show <i>alternating with</i> Tomorrow with Alex Beinstein	PUBLIC AFFAIRS The Groks Science Show <i>alternating with</i> The People's Radio	PUBLIC AFFAIRS News from the Service Entrance	INTERNATIONAL Rendezvous Afrika	INTERNATIONAL Vwa Lakay: The Voice from Home	SPECIALTY From the Subway to the Street Corner	3:00 PM							
3:30 PM											3:30 PM				
4:00 PM	PUBLIC AFFAIRS Soul Repatriation	INTERNATIONAL Voces de la Canción Mexicana	FOLK Nate Stevens	INTERNATIONAL El Tornado Tropical	INTERNATIONAL Gateway to Brazil		JAZZ Jazz for Dessert <i>alternating with</i> Straight Ahead Jazz	4:00 PM							
4:30 PM											4:30 PM				
5:00 PM	FOLK A Feast of Irish Folk	INTERNATIONAL Chicago Is the World	FOLK Joshua Katz	INTERNATIONAL Musics Around the World	INTERNATIONAL Rendezvous Afrika			5:00 PM							
5:30 PM											5:30 PM				
6:00 PM		INTERNATIONAL Cool Runnings	FOLK Julia <i>alternating with</i> Nina Trumbo	INTERNATIONAL The Party from Damascus				6:00 PM							
6:30 PM										6:30 PM					
7:00 PM								JAZZ Zoundz of Jazz	JAZZ Jazz in Flight <i>alternating with</i> Jazz Port	JAZZ Crossroads: Where Blues Meets Jazz <i>alternating with</i> Pushing the Envelope	JAZZ Andy Pierce <i>alternating with</i> The Jazz Supreme Show	SPECIALTY Friday Focus Show		SPECIALTY Sitting in the Park	7:00 PM
7:30 PM															
8:00 PM			8:00 PM												
8:30 PM			8:30 PM												
9:00 PM	SPECIALTY The Evil Show	FOLK Jam Time Radio Hour	RAP CTA Radio	SPECIALTY The Dusties Party	ROCK Pure Hype	SPECIALTY The Blues Excursion	RAP Boppin' with Bob	9:00 PM							
9:30 PM										9:30 PM					
10:00 PM		SPECIALTY Radio Dada						SPECIALTY Underground Dance Show	10:00 PM						
10:30 PM										10:30 PM					
11:00 PM										11:00 PM					
11:30 PM										11:30 PM					
	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY								



88.5 fm chicago

LETTER FROM THE EDITOR

WHPK is the University of Chicago's 100-watt community radio station, which, for the past 50 years, has provided its listeners with a wide array of unique musical styles. WHPK is comprised of university students and community members who continuously share their knowledge of different genres, including rock, classical, folk, jazz, international, and rap. We also have specialty shows that focus on avant-garde styles, blues, dance music, and live studio performances. Aside from music, there is a public affairs format—a forum to express community concerns and to hear interviews with politicians and other community leaders. As a whole, WHPK is committed to airing programs that are not typically heard on the mainstream, and now that we're streaming live at whpk.org, we're able to reach an even wider audience.

WHPK magazine is entirely written, edited, and compiled by WHPK members. It offers its readers a collection of articles, show descriptions, concert reviews, interviews, and album reviews written by station members who strive to bring you the latest in music news.

If you're intrigued by what you read, as we hope you will, you can tune in at any time of the day to 88.5 FM or, if you're outside of our broadcasting range, you can listen online at whpk.org, where you'll also find a current show schedule.



88.5 fm chicago

WHPK MAGAZINE ~ VOL 2, #1

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CORRECTIONS Our most sincere apologies to Cristi Frazier, who was missing bylines in the fall issue for two great interviews she had with Micachu and the Shapes and the Dutchess and the Duke.

Radio



In tribute to the life a great friend of mine and the Arts, Nate McLin.

NATHANIEL MCLIN REMEMBERED

As a proud member of WHPK's Public Affairs format for nearly two decades—spending many of those years as Format Chief—I have often joyfully bragged about the biographies and accomplishments of our brilliant hosts. This time, however, it will be with sadness that I boast about the life of my friend Nathaniel McLin, who passed away on January 13th after many battles with health problems.

Nathaniel came from musical royalty: his

great uncle, Thomas Dorsey, is the father of Gospel Music, and his mother, Lena McLin, is a revered composer and educator, who mentored some of Chicago's finest opera, R&B and jazz voices, including Jonita Lattimore, Mandy Patinkin, & R. Kelly. But Nathaniel's art form proved to be analyzing, supporting, and challenging other artists, and his masterpiece was the radio show

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continued from page 1 . . .

he hosted for a quarter century. For twenty years at Kennedy-King College's WKKC and for the last five at WHPK, Nathaniel McLin has been one of the most dedicated advocates of the black visual arts in Chicago, taking advantage of southside community radio airwaves to give voice to hundreds of struggling and established painters, sculptors, conceptual artists and curators.

The Art Museum of Chicago (called Critic's Corner when it was on WKKC) was one the most interesting shows on WHPK. Whether mischievously dropping multi-hyphenated theoretical terms with keepin'-it-real street artist guests, playfully engaging in intellectual tennis with thoughtful creators, or humbly letting the under-appreciated artists he championed take over the discussion to self-promote, Nathaniel's positive attitude and boundless curiosity always came through loud and clear (even on days when our signal wasn't so strong). Over the years he brought numerous brilliant creators into our humble studio, but one of the signatures of Nathaniel's WHPK shows was the occasional echoing interview done on location in a cavernous Chicago gallery. Even if you had to strain to make out the voices, his calm, yet distinctly melodic, radio voice always made it worth the effort.

While contemporary media rarely provides a forum for discussion and criticism of any fine arts—let alone work by African American artists—Nathaniel McLin was delighted to become an institution the community could count on. He will be dearly missed.

- JAKE AUSTEN (1/13/2010)

The last time I saw Nathaniel was the Autumn-quarter WHPK general meeting. Afterwards we walked together several blocks towards our respective destinations, slowly, which gave time for an extended bout of the

conversation we had carried on intermittently ever since I first met him at the station. As usual, he excitedly brought up one topic after another in a manner so mentally and verbally lively that I could barely keep up with him. He mixed his always embarrassing flattery of my expertise in music and ideas of projects with his fascinating takes on issues of the visual arts—raising broad philosophical questions and observations about creativity and participation that in fact related to all Art.

When my radio show followed Nathaniel's, I often went to the studio early to meet the artists he had there and to watch his interactions with them. Occasionally I tried to give him a signal to retreat a bit from overwhelming them with his relentless push to explain their inspirations, feelings, techniques, and so on; many of them were unaccustomed to putting all that in words, especially the technical terms he sometimes used. But they almost always appreciated his walking them through the process. After "The Art Museum of Chicago" finished, I was often torn between listening to the conversation he continued on with them in the next room and getting my own show going on the air.

I am writing this while in India. Before I got the news of his passing, Nathaniel had come to mind several times while viewing contemporary art on the walls of private homes and in public places, as well as while looking through a series of Indian books intended to teach children how to look at and understand paintings. I was looking forward to showing those to him, and talking to him about so many things. Now I shall return to a WHPK and a city sadly bereft of his distinctive voice—both in sound and content. I shall greatly miss hearing his lessons and inspirations, and also his laugh.

- MARTA NICHOLAS (1/17/2010)



HELLO MUSIC LOVERS,

I'm Gary Tyson, a WHPK station member since 1998 as well as from 1980 to 85.

Once a month, I host a 3 hour show on Thursday nights called "The Dusties Party." The show was originated by Rick Wojcik, with a host of various DJs rotating every week.

The term "dusties"—not to be confused with the term oldies—was created by legendary Chicago radio DJ Herb Kent. The oldies format is usually music from the 50s doo wop, a 60s mixture of the British invasion, motown, stax, and others, and 70s soul and pop before and during the disco era. Dusties go much deeper than the oldies format. What you will hear on "The Dusties Party" is music that you won't hear on commercial radio from artist who received little to no airplay and have now earned a cult status, such as Betty Davis, Baby Huey, and Leroy Hutson Shuggie Ot among others.

Dusties are songs recorded from any genre, normally ten years or older, although we like to play music from the 60s, 70s and early to mid 80s.

From Soul, Jazz, Blues, Pop, and Rock, no genre is excluded. In most cases, it's the music that has been sampled by hip-hop artists and today's R&B performers.

I've been involved with "The Dusties Party" since 1998, and I'm happy to have three remarkable DJs who love and respect music as much as I do. Even though we have different styles, we come together and play a great mixture of music you won't hear

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INTERVIEW ON GROKS SCIENCE SHOW WITH PROFESSOR DONALD NORMAN PROFESSOR OF COMPUTER SCIENCE AND PSYCHOLOGY, NORTHWESTERN UNIVERSITY COFOUNDER, NIELSEN NORMAN GROUP AUTHOR, EMOTIONAL DESIGN: WHY WE LOVE (OR HATE) EVERYDAY THINGS

The modern marvels of technology have drastically changed the landscape of our daily lives. Where would we be without computers, cell phones, and home entertainment systems? But those increases in technological gadgetry have brought with them added complexity to our lives, often causing one to wonder if we might just be better off without them.

Joining us today to discuss how technology is made more human friendly is Prof. Donald

WHY WE LOVE (or hate) EVERYDAY THINGS

Norman. Prof. Norman is cofounder of the Nielsen Norman Group, an executive consulting firm helping companies produce human-centered products and services. He serves on numerous advisory boards for companies and education. Currently, he is a professor of computer science and psychology at Northwestern University, and the author of the new book, *Emotional Design: Why We Love (or Hate) Everyday Things*.

[Charles Lee (CL) talks with Donald Norman (DN) about emotional design of technology.]

CL: You've had an interesting career advising companies on the design of usable technology. I'm curious what do you think about our current level of sophistication when it comes to designing user-friendly technological devices.

DN: On the one hand it's getting better every year, and on the other hand it's getting worse every year. Basically, as fast as some companies get the message and start to produce reasonable sensible devices, even more companies come up and produce all

these whiz-bang things that none of us can figure out. Actually, the same applies within the divisions of a company. So, one division might be doing wonderful, sleek, neat, easy-to-use stuff, and another division, a monster.

CL: So, in your book, *Emotional Design*, you mention three levels of processing.

DN: It's about the brain. And, I oversimplify a lot of modern research on the psychology and neuroscience of emotion, and say, hey, there are three levels of processing. The visceral, the lowest level, that's the same for everybody, that's biologically determined. And, I say there's a visceral design that goes along with that; that means it's about the appearance. Then there is the behavioral level, which is where we do all of our actions, still subconscious; that's all the learned and skilled behavior. And, there's a side of

design about behavioral design, which is all about "can I use the thing." "Does it feel good when I use it?" "Do I feel in control?" And, finally, the top level, which is, if you like prefrontal lobe, the reflective level, where our self image resides, which is where we monitor our own behavior to see how well or how badly we are doing; that's where our memories are, and that's where consciousness is. And that is reflective design, which is about branding and positioning. So, there is a biological basis, but on top of that we can translate it into design.

CL: And to what degree do you think most companies fit each of these levels in their design of technology?

DN: Well, at the moment, some of the various designers have good intuitive feel for the various levels, but they don't have the language to describe it. They don't realize that they are talking about three levels. Often what happens is that designers will be arguing with each other, and I can come in and say, look guys, you actually are in agree-

ment, but you're talking about the visceral level, and you're talking about the reflective level. So, what I've tried to do is provide a framework so that we can get some common conversation. I like to point out the Apple iPod as a device that functions really well at all three levels. It's viscerally attractive. It's behaviorally elegant. It's remarkably easy to use, and fun to use. And even though you have thousands of songs, it's not hard to find the one you want. And finally at the reflective level, well it's an Apple, and anybody knows that anyone who owns an Apple is a superior person.

CL: So, Apple is well known for making these pleasing devices that have some aesthetic appeal as well. What do you think it is about Apple, compared with other companies, that they get this aspect in the design of their products?

DN: Well, the interesting thing is most companies seem to think of themselves as technology companies. In fact, I was just talking to a candy company that thought it was all about the candy and the taste. And, I'm saying, no it isn't. And Apple recognizes that they really are a consumer company, and that what they need to do is make things fit into your lives that you'll be proud to have. And most of the other technology companies, well they're still technology companies. And, for this candy company, I was trying to point out that the whole point of candy was the pleasure it affords, including the wrapping and unwrapping, and it's not just the taste. Saying it's just the taste is like saying to the technology companies, how many megabits or gigabits this thing has, or how fast it goes. No. That's not what it's about.

CL: So, what do you think it would take for most companies to make this shift in the design of their products?

DN: Shut them down and start all over again.

CL: Really? It's that entrenched?

DN: In the computer world, there is only Apple and Sony that get it. So, that the best and most attractive are the Vaio line of Sony. Microsoft, surprisingly, has a fair

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By Bradley Green

From the sweaty underground dance parties hosted by Belgium's 2 Many DJs in the early aughts, back to the tape manipulation experiments of the musique concrète in the

for their popularity, saying he was drawn to them because they were the most general, popular, and familiar musical objects he could imagine. With Hymnen's completion, Stockhausen became one of the first artists to use a chunk of familiar music - a sample -

as the center-piece of a larger piece of work.

Plunderphonic,

40 radio and splicing them together. He continued this project, called Girl Talk, while in college studying biomedical engineering at Case Western Reserve University in Cleveland. It doesn't take a large leap of the imagination to understand that Gillis was naturally aligning himself with the likes of Stockhausen and Oswald, his technical and musical grandfathers. He was fascinated with creating new objects from the old, be it your typical genetic cloning experi-

Mulch, Girl Talk became the guy at the party who says "Dude, remember Ace of Base?"

On November 21, 2009, Girl Talk played in Mandel Hall at the University of Chicago, an auditorium full of immobile seating which is usually reserved for performances of the university's symphony orchestra and guest lecturers. The concert was organized by the Major Activities Board (MAB), and Mandel was chosen specifically because it is one of the largest rooms on campus; it can hold 1000 people while other, chairless rooms can only legally house around 350 people. MAB said that 1000 people seeing the show, despite the mobility restrictions, trumped only 350 seeing it. However, they could have said they were just doing their homework: the location seems oddly fitting, considering the mashup's genealogy of 20th century classical and art music. The first 250 people through the doors of the concert were allowed into a small open area in the front, towards the stage, where the chairs had been removed. The other 750 people were relegated to the grid of chairs in the auditorium's floor and balcony. Once Gillis came out (yes, he still looks like Theodore Kaczynski), the audience climbed onto the stage, and most of the people in the seating grid tried to make their way to the aisles.

90 minutes and 90+ samples later, Gillis ended his set with a naked «Tiny Dancer», already delivering the hugely famous mash of it with Notorious BIG's «Juicy». Instead of just playing it out straight, unmanipulated, raw, he vacillated between speeding up Elton's voice to chipmunk chirping and slowing it down to the vocals of a chopped and screwed mixtape. The end result was a wall of noise à la Merzbow that did nothing but confuse the kids trying to dance.

In a 2006 interview with Pitchfork, Gillis said "I'm trying to separate myself from other people by having songs that would be considered, technically, original things." Girl Talk wants to be an artist, not simply a DJ that rocks a party. This is why, at his sold out shows, alongside bitmaps of his album covers, he projects the phrase «I AM NOT A DJ» onto a large screen above the stage. Gillis is attempting to navigate difficult terrain: being an uninhibited artist, free to create whatever he pleases, and being a current cultural icon of immense popularity catering to his fans. He is probably more of the latter, considering he's been doing the same thing for close to a decade. The only thing that changes from one Girl Talk album to the next is the inclusion of current pop samples. He still prunes the Top 40 landscape, collecting

the hottest hooks, and slaps them on top of some indie rock or hip-hop. This sheds light on a bigger problem with his source material: the only reason Gillis is able to cut these songs up and paste them back together is because they are all so similar to begin with. Almost all of them follow a similar ABCBDB structure, and are essentially asking to be sampled (the fact that many of them are built around samples in the first place is an entirely different story). There is so little variety in this mess that we don't even really notice if things are busted apart and taped back together; we just want to recognize, for a few seconds, the little bits that we like, before the next sample bleeds in. Gillis seems to be hip to the idea that he won't be popular forever, too, stating that his last show ever will be December 21, 2012. Maybe this deadline is because Gillis has found himself in a creative rut, and he is unsure how to escape. During his shows, he flashes «DO YOU WANT MORE?» on the screen above him. The crowd might want more, but does he?

He spoke more of his potential legacy in 2008, when he told The New York Times «I want to be a musician and not just a party DJ, and like any musician, I want to put

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an album made entirely out of unlicensed samples, was released by John Oswald in 1989. The album contains 25 songs, every second of which is composed of samples ranging from Stravinsky and Judy Garland to The Beatles and Michael Jackson, who is featured on the cover, his body replaced with that of a naked white woman. Here we have Public Enemy rapping on top of James Brown and Charlie Parker. Anton Weber, Beethoven, and Metallica sans Lars's drumming shredded to pieces and reconfigured on one track while multiple computers try to learn to play Bach by listening to a Glenn Gould recording on another. A lot of the material sounds like your typical tape-loop experiment fare (think Steve Reich's "Come Out"), and most of the samples are re-worked to a point well beyond recognition, but the experiment was a success. Oswald created new songs from old.

Fast forward to the late '90s, to Pittsburgh, where a high school kid by the name of Greg Gillis began starts sampling his favorite hooks and choruses of Top

ment, making a chimeric protein to study, or whatever it was he did as a biomedical engineer after graduating (he is steadfastly tacit about what he did at his job). In 2002, he released his first album, *Secret Diary*. This album, along with 2004's follow-up, *Unstoppable*, are simply rehearsals for *Night Ripper*, the 2006 album that launched Girl Talk's professional musical career. In 2007, he quit his job and started devoting himself entirely to music, touring extensively while working on the follow-up to *Night Ripper*—*Feed the Animals*—released in the summer of 2008. All the albums feature creations composed of short clips of the recognizable bits of, oh, say, Drowning Pool, Bernard Herrmann, Bone Thugs-n-Harmony, Justin Timberlake, and Lisa Loeb, taped together and reassembled into a danceable menagerie of '90s nostalgia. In addition to his artistic technique, patience, and proficiency with WAV-editing software and Audio-

GIRL TALK at Mandel

photograph of Girl Talk by Emily Lo

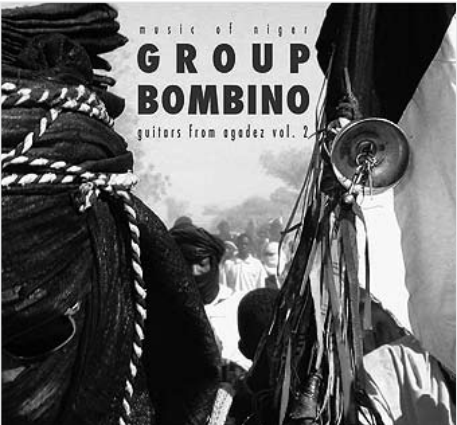


Reviews

THE CRACK PUSHBACK: 2009 REVIEW

By JJ Mack

With more and more excellent music bombarding us from every conceivable direction, it's only natural that large numbers of worthwhile records will slip by even the most attentive listener. This column seeks to push quality records back out of the cracks in our collected consciousness into which they've undeservedly fallen. This issue I'll cover some of my favorite 2009 releases from the far flung fields of independent jazz, experimental, hip-hop and rock n' roll which, for whatever reason, appeared on few (if any) of the year-end "best of" lists I've come across.



GROUP BOMBINO - GUITARS FROM AGADEZ VOL.2 (SUBLIME FREQUENCIES)

Having been schooled in the awesome power of the Sublime Frequencies imprint by the mightily muttonchopped Mark Lux of Reckless Records/Plastic Crimewave Sound fame, I picked up Guitars From Agadez Vol. 2 the day it was released and not a week has gone by since in which that heavy, beautiful vinyl hasn't graced my turntable. Members of the nomadic Kel Tamajaq or Taureg people of Northwest Africa, Group Bombino play the style of kinetic Taureg guitar music

popularized by the group Tinariwen, a combination of elastic guitar licks, traditional melodies, and pulsing rhythms. What makes Guitars From Agadez Vol. 2 such a mighty slab of wax is the structure of the record and the dynamite charisma and creativity of Ghoumour Oumara Moctar, Bombino himself. The record's first side comes from the band's personal recording archive and showcases Bombino's dry (a.k.a. acoustic) guitar skills and plaintive vocals. Over staggered hand percussion and claps (and the grunting of the occasional roaming animal), Bombino unspools tightly wound guitar grooves which bounce and snap, punctuated by bluesy frills; he sings circular folk melodies with a supple, voice that just barely betrays the worldly burdens shaken off by the song itself. This music is personal and joyous, inviting the listener into the Taureg legacy of song with the intimacy of a small, fireside singalong. The undercurrent of subdued tension, which Bombino's vocals just imply on the album's first side, explode with release onto side two. Recorded live by Sublime Frequencies' Hisham Mayet, this is the wet guitar showcase, the scorching and intense electric guitar pyrotechnics of post-Tinariwen Taureg music. The rhythms intensify, chugging with an almost kraut insistency, and three guitars swoon in and out of one other, translating the folk melodies into a finely woven tapestry of psychedelic guitar boogie. Bombino's vocals, while less foregrounded on this side, are just as key; his expressive singing smears across the background of each song, creating a melodic context that connects the visceral impact of side two with the listener's experience of side one. It's an old saw that music can transcend language, and Group Bombino demonstrate the woeful inability of aphorisms to properly convey the truth they puppet to tell. Words can simply hope to suggest what only experience details, and Guitars From Agadez

Vol. 2 is most certainly an experience that rewards over and over again. My personal favorite new release of 2009.

RECOMMENDED CUTS: 'Tenere,' 'Kamoutalia,' 'Amidinine,' 'Imouhare,' 'Issitchilane,' 'Eronafene Tihoussayene.'



FRANCESCO GIANNICO - FOLKANIZATION (PORTER)

Without a doubt, my happiest discovery in the year 2009 was Porter Records. A Florida based label that began five years ago reissuing long out-of-print 70s spiritual jazz, Porter has since gone on to release some of the finest contemporary avant-jazz (see the review of Old Dog's By Any Other Name below), experimental improv, detuned hip hop, expressionist free rock, hyper idiosyncratic singer-songwriters and, in the case of Francesco Giannico, stunningly gorgeous sound collages that finger-paint with Fennesz-inspired electronics, field recordings, found sounds, and snippets of lute, piano, trapkit and guitar. The more traditional instruments are used as sparingly as an exotic spice, buried low in the mix to subtly manufacture ambience or else dropped in at key moments of emotional transition to tie the whole piece together with a lovely yet invariably sad theme. At times, Giannico's work on Folkanization simply defies tidy classical categorizations like 'composition,' 'song,' or 'musique concrete;' over the course of one or more tracks Giannico carefully constructs an immersive world in sound, giving depth and character to each creation through all the means at his disposal. The sound of the street protest that opens 'Prestal Som

Fajcit Kolkokrat,' the curtains of soft static that drape 'Blue Lute,' the digitally mangled sample of what sounds like Arabic fiddle that flits throughout 'Jokio Pagrindo Mums,' and the distant recordings of strummed guitars, family sing-a-longs, people in motion and rumbling machines that murmur behind the whole album; each of these and more people Giannico's aural geographies, creating music so evocative as to be transportational. In a year where the unfortunate trend most feted by hipster cognoscenti was a retreat into the disturbingly hermetic safety of invented 1980s memories, the journeys experienced on Folkanization, as inscrutable and impressionistic as they are, redouble as intrinsically human journeys. Listening to this music, one feels both removed from oneself and connected to innumerable others, a transcendent experience out of the individual and into our collective humanity. And it is gifts like this album that made Porter Records my favorite record label of 2009.

RECOMMENDED CUTS: 'Prestal Som Fajcit Kolkokrat,' 'Folkanization Act III,' 'Blue Lute,' 'Quando Ero Superman,' 'Kami Akan Biasa,' 'Jokio Pagrindo Mums,' 'Tungsinding.'



GRASS WIDOW - GRASS WIDOW (MAKE A MESS)

I am as big a supporter of craft over innovation as you're likely to find; there's nothing wrong in cultivating previously farmed fields in the pursuit of mastery, especially if the soil is fertile. Yet it remains disconcerting that as the barriers to distribution dissolve, so many bands have become content to forgo pushing boundaries for their comfortable

sandboxes of historical evocation. That's why listening to Grass Widow's self-titled 12" on Make a Mess is such a revelation: Grass Widow sound like Grass Widow, and not much else. The band has been unfortunately compared to the Vivian Girls in some quarters (I assume because it's three girls playing punk), but the bands couldn't be more different. While the Vivian Girls can barely play their instruments and employ a bare minimum of notes (and this is not to knock the V Girls, whom I love and think highly unjust the hipster backlash to which they've been subject), Grass Widow are technically skilled and adventurous musicians who explore both pretty pop harmonies, stutter-sputter rhythms, and dark dischord often all within in the same three minutes. They share the same restless creative spirit as the first wave of late 70s/early 80s art-punk bands like Pere Ubu, The Raincoats, and Wire without lifting their sound. The best part of all is that the ladies of Grass Widow are clearly still sorting themselves out...expect even more daring sounds to come.

RECOMMENDED CUTS: 'To Where,' 'Celebrate the Mundane,' 'Long Walk on the Beach,' 'Yellow Balloons,' 'Out Of Body Experience.'



HOLISTIC - TECHNICOLOR (BUNGEE BLACK)

One of the more interesting threads to follow throughout music criticism in 2009 was the back and forth that centered about the New Yorker's Sasha Frere-Jones assertion that 2009 was the year hip hop died. With respect to mainstream vitality, I can only say "I sure as shit hope so!" The death of hip hop

as the commercial sound de rigueur would be an incredible boon to the music itself; freedom from the confines of commercial media would allow the artists to explore more personal and idiosyncratic approaches to the art form without feeling the need to kowtow to ephemeral trends in pursuit of a hollow, and increasingly fleeting, "success."

Indeed, the further you got from the major label marquee, the more you'd find hip hop to be just as vital and far-ranging a form of expression in 2009 as ever. Case in point: on Technicolor, the Indianapolis-by-way-of-NYC trio Holistic prove that as long as there are great beats and rhymes there will be great hip hop. Emcees Iz Inferno and Rad Nice bring the same blend of complimentary cadences and intuitive verse-trading that was the hallmark of vintage Tribe Called Quest, and both also display a talent for blurring the deadly serious with the silly to devastating effect. The same attitude of studious irreverence further marks the production work of the Iron Sheik, who stays mindful of the genre's roots while packing Technicolor with enough globe and genre-spanning samples to give The Ecstatic a run for its money. More importantly the production creates the bizarrely perfect backdrop for each song; African guitar licks and hazy sitar samples set the scene for a dubbed out square dance on 'Ho Down,' and while the schmaltzy strings and crooner sample set the introspective mood of 'Yesterday,' the unease and uncertainty in Iz Inferno's verses is echoed by the bed of washed out scratching which ebbs and flows beneath the song like an undercurrent. Yet for all its wit and brains, the real thing that makes Technicolor great is is how much fun it is to play at incredibly loud volumes, and how insistently its songs will rattle about your head long afterward.

RECOMMENDED CUTS: 'Colt 45,' 'Ho Down,' 'Big City Lights,' 'Throw Down,' 'Yesterday'

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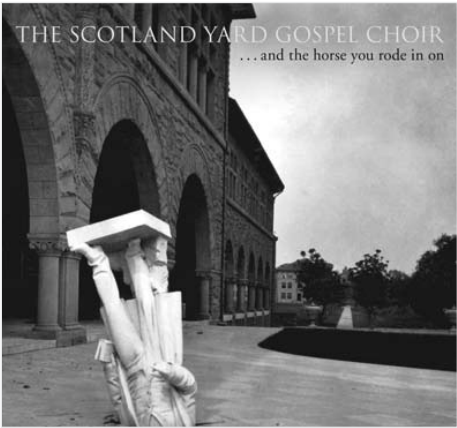


OLD DOG - BY ANY OTHER NAME (PORTER)

Well into it's second century of existence, jazz has entered a period of creative ferment and vitality it hasn't seen since the heyday of the Loft Era. While largely driven by the most exciting generation of young lions in decades, centered mostly in Chicago and New York, the hoary masters of yore have also stepped up with a recorded output of immensely high quality, often in conjunction with their younger peers. 2009 alone saw justly heralded new releases from Bill Dixon (Tapestries For Small Orchestra), The Henry Threadgill Zooid (This Brings Us To, Vol. 1), and Warren Smith & The Composers Ensemble Workshop (Old News Borrowed Blues), but for me it was the same Warren Smith's less touted work with Old Dog that was the greatest testament to jazz's continued ability to excite and amaze. A quartet featuring Smith on drums, Karl Berger on piano and vibes, Louie Belogenis on tenor sax and Michael Bisio on bass, the group synthesizes free improvisation with melodic and atmospheric imperative; I've described their sound to others as the Art Ensemble of Chicago playing it late 50s West Coast cool, but that doesn't really do By Any Other Name justice. The band develops their style in a variety of settings: the skeletal, heavily textural yet meditatively melodic takes on the title track which open and close the record; 'Swa Swu Sui,' fluttering into a boppy tenor head followed by a long, freely roiling middle section before closing with the head melody, inspired by Dolphy but hardly derivative; and 'Round and Round,' a miasma of squawking tenor and buzzing

bowed bass which at length cohere around a spectrally minimal, nearly foreboding vibraphone figure. Old Dog make use of the whole range of tonal, textural and compositional possibilities of free jazz yet combine it with such dynamic intuition and command of improvisational structures that the music they create can be as memorable as a pop song, inspiring as often as it challenges. In a sense, the band hands out instant gratification in small doses, luring you into doing the heavy listening such intricate music demands. If someone were looking for an entripoint into the fertile atistry of contemporary jazz, I would immediately direct them toward By Any Other Name.

RECOMMENDED CUTS: 'Endless Return,' 'Swa Swu Sui,' 'Round and Round,' 'Zephyr Revisited,' 'By Any Other Name (Quartet).'



SCOTLAND YARD GOSPEL CHOIR - ...AND THE HORSE YOU RODE IN ON (BLOODSHOT)

The horrific van accident which nearly claimed the lives of Chicago's orch-pop stalwarts in September has mostly overshadowed the sheer triumph that is the Scotland Yard Gospel Choir's third full-length, a dynamic, muscular pop tour-de-force that should finally quiet the Belle & Sebastien comparisons that have dogged the band since its inception. The breezy, jangly guitars are still present but balanced by buzzy, fuzzy, even sleazy numbers that channel Jarvis Cocker and rock harder than anything in the band's catalog, while the strings and horns that have decorated SYGC's past work

used more judiciously than ever, deployed with a grace and aplomb that belies the band's increasingly sophisticated grasp of melody and dynamics. Beginning with perhaps the year's most knock-out opening lyric, "I hope that you catch syphilis and die alone!," ...And The Horse You Rode In On is a break-up album par excellence, dissecting dissolving relationships from every possible perspective and dropping memorable couplets with neck-breaking swiftness (ex: "I think I could love you forever/God I sound like such a sad bastard"). The mood is generally bleak and thoroughly misanthropic, but frontman Elia Einhorn never comes across as whiney or worse yet, emo; his (or his characters') pain is intense, but he never asks the listener for pity. A dark, broken heart wrapped in ginsu-sharp wordplay and lush but tasteful arrangements, ...And The Horse Your Rode In On represents the Scotland Yard Gospel Choir coming fully into their own in magnificently hooky fashion.

RECOMMENDED CUTS: 'One Night Stand,' 'I Pretend She's You,' Libertyville Or Somewhere,' 'Tear Down The Opera House'



THOMAS FUNCTION - IN THE VALLEY OF SICKNESS (FAT POSSUM)

If I had my druthers, every teenager in America would have a copy of this record in the music-playing-format of their fancy, 'cause on their sophomore long-player the mighty T-Funk offer their voice to a generation that could sorely use it. In The Valley Of Sickness is as much social and political program as it is garage-rock record, and the opening three jams sketch out the general aims of T-Funk's

thrust. Leadoff 'ADP Blues' simmers with the anti-authoritarianism that used to be rock 'n roll's stock in trade and of which present day pop culture is in dire need; the refrain of "the only good cop is a dead cop" is not so much a call for violence as it is a line in the sand, a drawing of sides. 'Day in the Shade' follows like an alarm clock of agency and suspicious empiricism: "Stop believing what you see if you only see what you are shown!" Then, on 'Picking Scabs,' Hunstville's finest demand you choose either passively witness or participate in a simple, everyday quandry: "Are you gonna buy a record or what?" The rest of In The Valley Of Sickness continues to both examine post-Obama American malaise as well as offer prospective alternatives through a solidarity of the marginalized and, awkwardly, tenderly, human affection.

Of course, all this would be moot if the tunes didn't burn, and that they do in fine fiery form. The genre-dabbings that marked T-Funk's ebullient debut Celebration have mostly fallen by the wayside on the follow-up, or rather have become wholly synthesized into a fully formed Thomas Function sound. Josh Macero employs guitar licks both countrified and bluesy as well as single-chord strumfests, beneath which roils the ridiculously astute bass playing of Travis Thompson, who knows exactly when to stick to the root notes and when to bust out a hum-a-long melody (special notice should also be given to Zach Jefferies' uncanny knack for both texture and tunefulness on the organ). An album packed with propulsive energy, subtle hooks, and pointedly timely themes, In The Valley Of Sickness confirms what most of WHPK knew back in '08: Thomas Function are pretty much the best. So are you gonna buy a record or what?

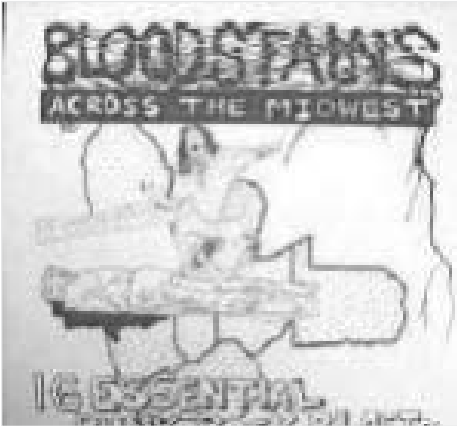
RECOMMENDED CUTS: 'ADP Blues,' 'Picking Scabs,' 'Ew Way Ew,' 'Belly of the Beast,' 'Magic City,' 'Two Pigs'

JJ Mack was WHPK's Music Director from 2006 through 2009. He currently lives in Austin, TX, and theoretically you will soon be able to hear him on Austin-based WOXY Internet Radio (woxy.com).

Reviews

COMP. REVIEW - BLOODSTAINS ACROSS THE MIDWEST [BLOODSTAINS 03, 1994]

By Simon Wiener



(picture from discogs.com)

I didn't grow up in the Midwest, but the flatness, the small-town nihilism, the cows and corn fascinate me. When I first drove to Chicago from Virginia for school, I stared out the car window at the post-apocalyptic miles between Louisville and Indianapolis that were punctuated by a few silos and billboards for steakhouses three exits ahead on the right. I also have somewhat of an infatuation with my inchoate, idealized, synecdochic vision of Middle America. I could listen forever to Frances McDormand in *Fargo*. There's this recurring vision: a young guy named Brett or Chip in a varsity jacket with a thick brown mustache and a haircut-like Matthew McConaughey in *Dazed and Confused*-speeding down the Nebraska freeway in a Camaro or something, blasting Zeppelin and Judas Priest and wondering if he's ever gonna get out.

The Midwest seems to be where a certain brand of American weirdness originates (distinct from that, say, of the deep South) – it's the late 70's, early 80's, and if you don't fit Sandburg's "stormy, husking, brawling" archetype, what else are you going to do? *Bloodstains Across the Midwest* makes a pretty good argument that you might as well

write a song or two. It's third in the line of Bloodstains compilations of punk singles, a series named after the Agent Orange song that goes on to present volumes from places ranging from Texas to the Canary Islands. It's pretty good.

Dow Jones and the Industrials from West Lafayette, IN rip open the record with "Can't Stand the Midwest." This song rules, besides being a little too short. It's fuzzy and catchy and really gives off the feeling of being trapped in a small town. The refrain ("How did she/get to be/stuck in the Midwest/can't stand the Midwest") is killer, and the vocals in the verses mix proto-hardcore yelling with Teen Line-style powerpop. Word. Next up in the definitely front-loaded tracklist are the Haskels from Milwaukee with "Taking the City by Storm." They announce the name of the song and then burst into it, driving furiously, with the bass turned way up in the mix like it should be and mention that they are "coming from outer space," that they "are number one" and, as a result, "the human race is on the run." Sounds good to me. Third is "Sex Drive" by Embarrassment from Wichita, admired in writing by Chicago alumnus Thomas Frank. This is a creeper of a song: slow, slightly off-kilter pitch-wise, and menacing. It drags out a bit at 5:05 and the pun in the title is not so great, but that's all right. The Gizmos from Bloomington follow with "Human Garbage Disposal," which hops along nicely but suffers a little bit in the wake of the first three songs. The Baloney-heads from Cleveland then sing about how much they like to drink in "I'm a Drunk." It's fun, though not fantastic. It would probably be hard to write a lot of the lyrics if "drunk" didn't rhyme with "punk." Customs from Cincinnati redeem it a little with "Long Gone," whining (in a good way) about how much they want to get out of their town, a 4/4 thumper that is fairly standard-issue (also in

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Reviews

a good way). NNB from Minneapolis, though, really bring the level of greatness back up with “Slack.” This track is packed with vague Midwestern weirdness, monotone vocals, caterwauling background guitar, and a sick break at 2:02 to boot. I like it.

Side two begins with Latin Dogs from Springfield, MI. “Killed in Jail” is by-the-numbers hardcore that sounds sort of like Negative FX with some nice guitar tone at the beginning. Then, there’s Toxic Reasons from Dayton playing “War Hero,” which is typical political antiwar punk. Regardless, it’s still pretty good. It’s followed by “Gym Gerrard” by the Gynecologists from Bloomington, whose singer sounds just like D. Boon. This could be a Minutemen song if the treble knob on the guitar amp were turned clockwise a couple notches. I approve wholeheartedly. Cult Heroes from Ann Arbor chip in with the mid-tempo plunker “Berlin Wall,” which really doesn’t do it for me, but evidently the guitarist was a transvestite. Next up, there’s Brain Police from Battle Creek, MI with some art-punk in “I Let Jenny Ride.” The guitar sounds kind of cool, but that’s it. After that, there’s “Soldier 19” Mentally Ill from Deerfield, IL with some fiddly guitar riffs and sneering vocals asking the listener to “shoot your mom” and “slash your dad.” It’s not very good, unlike the next song, “Process

of Elimination” by Endtables from Louisville: frenetic, channel-panning, buzzing punk with a singer who sounds like a Muppet. The end of the compilation approaches with “Police State” by the Crap Detectors from Lincoln, NE. I don’t like this song very much and the siren sound effect doesn’t help. The final song is “Death” by the Five from Pittsburgh. It seems like a bit of a stretch to include a band from Pennsylvania in a Midwest compilation, but the misstep is compensated for by the quality of the song, which is bass-driven and muddy-sounding and reminds me of Ho-Ag, oddly.

Though it’s not the best compilation, *Bloodstains Across the Midwest* is fairly good – certainly recommendable for the first few tracks as well as a couple stragglers later on. Perhaps, though, I’m seeing the Midwestern weirdness I want to see in these songs rather than any actual quality of oddity, and now that I think about it, Brett/Chip would probably beat up the kid who listened to this stuff. Nonetheless, compilations like this are interesting in that they emphasize both the universality and the uniqueness of regional punk. This type of music seemingly sprouted everywhere, yet there exist subtle differences from place to place that differentiate styles. Plus, it sounds cool. What’s not to like?

Girl Talk @ Mandel, continued from page 7 . . .

out a classic album.» If Girl Talk wants to stay relevant after his 2012 self-imposed expiration date, he needs to learn something about song writing and, most importantly, dynamics. Stockhausen and Oswald were both classically trained musicians, and understood how to make a piece remain interesting independently of using something cheap like song recognition. As it stands right now, though, Gillis knows one tempo: fast, and one range: mid. His shows are a full-on assault on the middle ground, and he

relies heavily on the crowd recognizing the samples he’s playing. Indeed, the crowd in Mandel seemed to die if it didn’t recognize anything Gillis was playing at the moment, as if they can only have a good time and dance if they are hearing something familiar. This provides an interesting answer to that armchair thought experiment of «What would happen if someone, isolated from all things US-pop related, heard Girl Talk?» Would she still be able to dance to it? Would she be bored to tears? Would she write it off as noise and walk away? No, probably, and yes.

by Earl “El Caobo” Hall

Any comprehensive discussion of the salsa legend known as El Diferente, Angel Canales, has to begin with Mark Dimond’s album, *Brujería*.

Brujería was initially released in 1971 on the Vaya Records label (one of the many subsidiaries of Fania Records), and marked the debut of Mark “Markolino” Dimond’s as a band leader, who is also a multi-talented pianist, arranger and composer. As an accomplished pianist, Mark had been a piano player for Willie Colón’s orchestra in the late ‘60s. Mark also wrote songs for Willie Colón’s albums, *The Hustler* and *Guisando* (*Doing A Job*). In 1975, Mark performed an astonishing piano solo on the song, *Rompe Sara-güey*, on Héctor Lavoe’s 1975 album, *La Voz*. The salsa industry during that time certainly knew of, and very much respected, Mark Dimond.

For the album *Brujería*, the very talented Mark Dimond wrote all the music, lyrics and arrangements. In every way imaginable, the album was entirely about Mark Dimond. The lead singer for Mark’s band was the soon-to-be legendary *sonero*, Angel Canales. Other members of the band were: Ricardo “Richie” Montañez (trombone), John “Fudgy” Torres (trombone), Antonio Tapia (conga), Louie Rivera (bongo), Danny Reyes (trumpet), Eddie “Gua Gua” Rivera (bass), Andy González (bass), Ismael Quintana (chorus) and Justo Betancourt (chorus). Larry Harlow and Johnny Pacheco partnered as the co-producers and co-recording directors. Harvey Averde was the executive producer.

In 1975, Mark Dimond walked away from his band. Some say that this was due to the fact that, as with too many artists, drug problems were affecting his performances and he had begun to show up late or not at all for some shows and rehearsals. If Mark had not left on his own, it is widely believed that

his musicians would have left him anyway. After Mark’s departure, Angel Canales took over the band and named it *Sabor*.

Mark only released two more of his own albums, both in 1975: *Beethoven’s V*—an album highly regarded by critics—with singers Frankie Dante and Chivirico Dávila and a very sad rock / R&B album called *The Alexander Review*. Soon after the failure of *The Alexander Review*, Mark simply vanished from the music scene and resurfaced briefly in 1988 to perform on Andy and Larry Harlow’s 1988 album, *Salsa Brothers: The Miami Sessions*. About six months later, the sad news that

THE FULL STORY BEHIND “EL DIFERENTE”

Angel Canales

Mark had died of a stroke devastated many of his close friends and fellow musicians.

As for Angel Canales, after becoming the leader of *Sabor*, he released that year what most critics consider to be his finest work: the 1975 album, *Sabor* (see a full review at the end of this biography). Five of Mark’s original musicians would later become integral members of *Sabor*: Angel Canales (vocals), Ricardo “Richie” Montañez (trombone), John “Fudgy” Torres (trombone), Antonio Tapia (conga) and Louie Rivera (bongo).

In 1976, Angel released the album *El San Juan*, which also did well commercially.

In 1977, realizing that Angel Canales’ popularity was on the rise and understandably looking to maximize profits, the decision makers of the Fania Records label moved to cash in on the stunning popularity that Angel Canales was enjoying following the success of his last two albums. They re-released Mark Dimond’s

album, *Brujería*, under Angel Canales’ name with a new title: *Más Sabor* – the perfect title for a follow-up to the great *Sabor* album. This album was re-released under the Alegre Records label that Fania Records had acquired two years earlier in 1975.

As one might imagine, many of the industry’s professional critics asserted that the release of *Más Sabor* was disrespectful to both Mark and, to a lesser extent, Angel. Although the re-released album did properly credit Mark as being the composer of all seven songs, it did not include a listing of the personnel, nor did it include any liner notes.

Nevertheless, just as Mark’s career was declining, Angel’s career was ascending with a flurry of successful albums: *Sabor* (1975), *El San Juan* (1976), *Live at Roseland* (1978), *Sentimiento del Latino en Nueva York* (1979), *El Diferente* (1981), *El Diferente – Greatest Hits Live* (1982), *Different Shades of Thought* (1982) and *Ya Es Tiempo* (*It’s Time*) (1985).

However, in the mid ‘80s, due to the growing popularity of salsa romántica, Angel’s more grassroots style of salsa began to lose much of its appeal. The very nature of his success – a distinctive sound and stage presence—was now working against him. Hence, his 1985 album, *Ya Es Tiempo* (*It’s Time*) did not fare very well commercially. Also, he was no longer in such demand for live performances. Angel then disbanded *Sabor* in 1990, moved to Miami, and stopped making albums for more than 15 years.

In 2002, Angel returned with a live album that did relatively well for him: *Angel Canales y su Salsa En Vivo*. Later that same year (2002), the news that Angel was suffering from Parkinson’s disease was made known to his fans. All future albums would be mere compilations.

The latest credible report is that Angel has lost approximately 80% of his memory due to

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Radio

THE STORY OF THE MINISTRY of TRUTH

By Mitchell Szczepanczyk

The start of my involvement with WHPK began when I ran into a friend of mine, Dan Liechtenstein-Boris. Dan himself had a show on WHPK in 2003 and granted me an interview. The interview was about media politics and the FCC, aptly fitting given my longtime involvement with political activism on media issues. So when we met up again by chance at a computer lab in the summer of 2004 in the basement of the Regenstein Library, the topic of our conversation turned to that interview on WHPK the year before and that he had a show on WHPK, after which he said those words that still resonate for me:

“You should have a radio show.”

It wasn't quite like the journalist Eddie Ellis, who wrote what would become the world's largest diary as the results of a dare, but I had the feeling that this single seemingly small sentence could be the start of something pretty big and expansive. I had some background in working on radio, having contributed for a year on “From The Trenches”, the monthly radio program of Chicago Indy-media, on Loyola University's WLUW-FM, and I was looking to expand my personal media and political activism repertoire to include radio. What's more, there were lots of excellent community public affairs radio shows on the north side, but it seemed to me there were too few such shows on the south side, so I thought a show of mine on WHPK could help fill that gap. I just didn't expect it all to happen so quickly or . . . unexpectedly.

Dan helped me start a conversation with Jake Austen, WHPK's Public Affairs format

chief. I told Jake my interest in starting a radio show on WHPK, Jake put me in touch with Mario from *News From The Service Entrance*, who over the course of three weeks trained me for my own show. But what to name the show?

The previous summer, I had seen a film called “Orwell Rolls In His Grave”, a documentary about the U.S. media, its political economy, and what it discussed (or didn't discuss) regarding a host of contemporary issues of importance. The film drew parallels to George Orwell's famous book “1984,” and one quote in the film referred to the famous Ministry of Truth, one of the governing ministries in the novel. A friend of mine who also saw the film suggested “The Ministry of Truth” as the name of my new radio show, and I liked the name, so I used it.

On Thursday, October 7, 2004, the first episode of “The Ministry of Truth” (TMOT)

aired on WHPK, the bulk of which, then as now, was recorded in advance. When TMOT first started, most of the content I produced comprised what I called “truth tracks”: ten-minute-long radio documentaries on a given topic of critical importance with an exciting musical beat. I was hoping to create the radio equivalent of the “newsvideos” (short, exciting, charismatic, and informative documentaries styled as music videos), pioneered by a now-defunct video production company called the Guerrilla News Network. I was able to produce “truth tracks” for TMOT for about a year, after which I focused attention on interviews and presentations as features of TMOT, including monologues and presentations of my own.

As of this writing, I have produced and aired 196 original episodes of TMOT, the full list and complete audio of all shows are online at my own website (www.szcz.org/radio). The show has mirrored my own interest in the politics of the U.S. and international left, focusing on topics of media, economics, politics, current events, international affairs, and activist efforts for a better future. But I was also able to make TMOT and WHPK a radio syndicate outlet for a number of grassroots-produced national radio shows. WHPK became the second radio affiliate in America to carry “Media Minutes” –a weekly, five-minute-long summary of news at the intersection of media and democracy. A now-defunct news and journalism website

called The NewStandard (TNS) provided headlines for TMOT in the three years of its operation, and when TNS also carried a weekly radio headline summary of its own for about a year, TMOT also carried that. After TNS folded, TMOT started carrying the weekly radio commentaries provided the website BlackAgendaReport.com, having done so nearly three years now.

In more than five years of TMOT, I have been fortunate to discuss a staggering variety of topics and news stores, and interview some of the more prominent local and national activists in America. These include the host of the weekly radio and TV news program *Democracy Now!*, Amy Goodman, the health-care activist Quentin Young, the noted scholar and activist on American media policy Robert McChesney, former Congressional representative and 2008 presidential candidate Cynthia McKinney, and sports columnist and commentator Dave Zirin.

My vote for the most noteworthy TMOT episodes I ever recorded involved an interview of two members of the Seattle Common Ground collective, and a documentary film producer, whom I interviewed over the phone from New Orleans in 2007 on the second anniversary of Hurricane Katrina. The event that was taking place was the International Tribunal on Hurricanes Katrina and Rita, a major effort by hundreds of international lawyers to document the displacement of about a half-million people from the Gulf Coast as a result of both hurricanes and bring the U.S. government to account for the abuses that occurred against displaced (mostly African American and working-class) communities. Despite the ample coverage in the U.S. corporate media of both hurricanes and their immediate aftermath, The Tribunal received absolutely no corporate media coverage, and almost no independent media coverage. The resulting two-episode interview about the Tribunal nearly brought me to tears, and I felt privileged to have had the chance to bring the matter to wider awareness.

I have been a longtime activist on media issues, mostly with the group Chicago Media

Action. One key component of my own work on media politics has been to discuss what's going on in media politics, and for good reason; the American media establishment seldom cover their own politics, understandably since the national media politics scene is replete with corruption. Once “everyday people” enter the arena of media politics on an issue, the game is changed tremendously for the better, and the best way to do that is to inform “everyday people.” A chronicle of my media activism career is reflected in the coverage of media politics on TMOT, and TMOT has been a critical tool in my arsenal for improving the corrupt media politics scene. The media issues I've worked on and covered include the FCC's (repeatedly failed) attempts at supersizing media concentration (which was the topic Dan Liechtenstein-Boris interviewed me about on his show back in 2003), community internet initiatives, the net neutrality wars, the U.S. digital television transition, the current struggles over funding public access television, and now the future (or perhaps lack thereof) of commercial broadcast radio and television.

I've also used TMOT to highlight a great many local Chicago activists on a variety of other non-media-related issues. A sampling of such activists include attorney and activist Jeff Frank about Chicago's Anti-Protester Disorderly Conduct Ordinance, Neil Resnikoff about the privatization of Chicago's public schools, Soo Ji Min of the Illinois Caucus for Adolescent Health, and Ray Parrish of Vietnam Veterans Against the War. TMOT was one of the few Chicago broadcast venues to provide in-depth discussion of valid community critiques of the recent 2016 Chicago Olympics bid, with interviews of Anne Elizabeth Moore and Matt Joynt of the Unolympic Organizing Committee, and Jitu Brown of the Kenwood Oakland Community Organization. I interviewed two of the three candidates in the 2007 Chicago mayoral race for TMOT.

While it is easy to be overwhelmed by the panoply of issues facing us all and the ability (or inability) to solve some very tough social problems, it is important to know that it's

the same tried-and-true recipe of education, organizing, involvement, and outreach that has worked in the past that is our best hope for the future. The Ministry of Truth on WHPK is and has been “thirty minutes of information and inspiration” in a radio environment where “too often, broadcast radio insults your intelligence, instead of respecting it, improving it, challenging it.” I am grateful to the volunteers and staff of WHPK radio for the opportunity to help change minds and change the world, and especially to Dan for his suggestion, Jake for saying “yes” to the show proposal, and Mario for his assistance in helping to get and keep TMOT on the air.

Listen to The Ministry of Truth every Thursday afternoon on WHPK 88.5 FM or online at whpk.org and at szcz.org

If you'd like to
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WHPK
88.5FM



classical



L'elisir D'amore:
MELODRAMMA GIACOSO IN TWO ACTS
by DOMENICO GAETANO MARIA DONIZETTI (1797-1848)

CHICAGO TESSITURA, MUSIC AND MUSINGS FROM THE OPERA CANON - STACEY STASKUS, YOUR HOST

On March 13, 1832, Gaetano Donizetti's opera, *Ugo, Conte di Parigi*, flopped at its premiere at La Scala in Milan. Meanwhile, in that city, Vincenzo Bellini, a brilliant composer younger than Donizetti by 4 years, was the darling of the opera-going set and showed a fondness for casting mean spirited comments at his closest competitor, Donizetti. At Teatro Conobbiano, Alessandro Lanari, the impresario, was desperately in need of a new opera. As fate would have it, his composer quit, **but** Donizetti was in

town. "Can you do it Signor Donizetti?" "You bet," he replied, and the door to success opened widely.

The opera was *L'Elisir d'Amore*, The Elixir of Love, based on a folk tale of magic and superstition that won acclaim as a play entitled *Il filtro* by Silvio Malaperta, and upon which Eugene Scribe penned the libretto for *Le Philtre*, an opera by Daniel-Francoise-Espirit Auber (1782-1871). It was not unusual for composers to use similar stories, and so Felix Romani (1788-1865), a skilled poet of high regard, and Donizetti began their frantic, giddy, two (or, maybe four, history is unclear) week ride to opening night. Donizetti's music and the improvements to the text of *Le*

Philtre elevated the work's level of excellence. Nonplussed by lack of sufficient time, they worked to the very last minute, evidenced by the fact that the all-important visit of the censors—which typically occurs earlier in the process—took place during the dress rehearsal.

Donizetti was sensitive to the tastes of his audiences and to the needs of his singers, whom he did not select.¹ Consequently, he gave Romani the following description of the performers for whom he was writing the libretto: "a German prima donna (Sabine Heinefetter), a tenor with a stutter (Giambattista Genero), a buffo with the voice of a goat (Giuseppe Frezzolini) and a French baritone who is practically worthless (Henri-Bernard Dabadie)". To his father he wrote: "the principal tenor is adequately good—the soprano has a nice voice, but she alone can make sense of what words she's singing. The buffo is a terrible ham." These remarks evidently sprang from pre-curtain jitters, because on May 12, 1832, the opening night audience was enthusiastic. The opera has never left the repertory in the ensuing 178 years. It was a huge success.

The characters are complemented by the music of *L'Elisir d'Amore*, which could explain why they are so loved by many who know this opera. Melody describes each character, and a variety of rhythms and contrasts serve to enhance the description and propel the action. The music is set in the accustomed style of the time with stanzas, couplets, repeating verses, etc., yet with a smoothness that connects the sections into a unified whole. For example, our introduction to the characters and setting is seamless. The first act curtain rises on the villagers taking a break from work while the owner of the farm, Adina, reads. Nemorino is seen gazing at Adina and trying to gain her attention. His opening cavatina "*Quanto è bella*," blends in with the closing strains of the chorus. He describes Adina's beauty and his feelings of love, but she gives him no notice. As he concludes, Adina's brief laugh quickly introduces her melody, and she tells the story of Queen Iseult, Tristan, and a love potion

from the book she has been reading. This brief tempo de mezzo brings seamlessness to the ensemble, which was a change from the more formal 'park and bark' delivery that was still commonplace in some theaters at the time.

Nemorino is the central character—a country lad whose gauche behavior shows us that he is not as sophisticated as his love, Adina. She is educated and well read while he stammers and acts stupid as he struggles to find words to express his deep feelings for her. When he does talk of love in the first act duet, "*Chiedi all'aura lusinghiera*," he uses his intellect to turn her description of love to the image of what his love means; he takes the metaphor of the capricious, flighty love that Adina describes and, with the same music, grounds it, and evokes an image of the unchangeable flowing movement of a river which, in its constancy, courses steadfastly to the sea. It can be depended upon and has no other reason to exist, and so his love must be. It is his own qualities of constancy and goodness that finally win out, and we rejoice when Adina may finally realize what a fortunate woman she is to be loved unconditionally. Nemorino's music has contrasts of serious, gorgeously melodic lines and happy-go-lucky moods. The music does not reduce his inherent goodness and keeps him from being a real blockhead. There is little change to his inner character, but he does wise up in the end.

Adina begins her maturity and growth more subtly, and I believe she changes more than he. She does not change her idea of love in the first duet, but as her vocal line becomes more thoughtful, it leads her to sing in harmony with Nemorino in the final verse of the duet. Musically, we are shown that a small change in her view of Nemorino has begun. Maybe this subtle event provokes her to accept the advances of the uniformed sergeant, Belcore, who marches into the village and promptly presents a flower and a proposal of marriage to her. As she accepts, she watches Nemorino. Magically, he finds a way to win with the arrival of another unforgettable character announced by drum and trumpet: Dulcamara. He is cast in the

traditional Italian *buffo* style with *comedia del arte* gestures and bouncy tunes. Hail the snake-oil salesman! He arrives with his garish horse-drawn peddler's cart full of remedies. He has Queen Iseult's potion, if Nemorino has the money, but don't tell anyone of the magic; at least not until tomorrow when he is safely far away from the village. We are told that the elixir is Bordeaux wine, but Nemorino believes that what he is feeling is the magic at work and that in a day Adina will love him. His courage and confidence grow as he becomes intoxicated, causing Adina to puzzle over this change in behavior. He lightheartedly sings his 'la-la-la-la-laaa-laaa' in a tipsy fashion, skipping and dancing and intimating that he knows something that no one else does. You can imagine what a tenor can do with this instance, and many a ham has staggered about, overacting, and often lowering the character of Nemorino. Opera News (12/21/95) mentions a 1984 San Francisco Texaco Radio broadcast in which Luis Lima, as Nemorino, turned cartwheels across the stage. Nemorino is ecstatic. He knows that tomorrow she will love him and he can't contain his joy (*Esulti pur la barbara*). Sergeant Belcore then arrives, and both he and Adina can't make out what is going on with him. Adina decides to set the wedding for that very day when she learns that the sergeant and his troops must leave in the morning. Nemorino pleads with her to wait until tomorrow in his gorgeous aria "*Adina credimi*." "Believe in me," he sings, "wait until tomorrow; he is not the one for you. You will be sorry". Adina stubbornly calls for the Notary and makes plans for the wedding that evening. However, she can't proceed when she learns from her wedding guest, Dulcamara, that Nemorino's behavior is the result of his belief in a love potion. She cannot marry Belcore, yet he is not out of the picture. He has encouraged Nemorino to join the army and claim the 20 scudi offered to new recruits, which gives him enough money to buy another bottle of the elixir. The next morning, Nemorino awakens believing he will be loved. At the same time, the village girls learn that Nemorino has inherited a fortune

after the death of a wealthy uncle. The fuss they make over him proves the worth of the elixir in his mind and causes Adina to feel hurt and jealous, so she runs away. The sharp-eyed Nemorino perceives her distress and proclaims it in a romanza which may be the most famous in all the tenor repertory, "*Una furtiva lagrima*." The tear tells it all. He knows she loves him, and now he will wait for her to declare it. Adina almost misses the opportunity. Her jealousy prompts her to be generous, however, because she buys back the army contract Nemorino signed. In a lovely and difficult soprano aria, "*Prendi, per me sei libero*" she gives him his freedom from service and reminds him that he might be happier staying home where he is loved. Nemorino is touched by this sign of affection and takes the contract. However, when no declaration of her love for him is forthcoming, he tosses the pages at her and cries, "Enough. I've had it. Goodbye." This shocks Adina into confessing her love, and she pledges to make him happy for the rest of his life. A joyous chorus ends the opera while villagers sing and dance, soldiers march off, and Dulcamara drives hastily out of town having sold all of his elixir (er, wine) to the naïve villagers—a rare operatic happy ending.

There are a number of excellent YouTube excerpts of this most famous of all comic operas. Look for Rolando Villazone and Anna Netrebko in "*Chiedi all'aura lusinghiera*" the first act duet, also "*Esulti pur la Barbara*" (he juggles three oranges to the la-la-la's), and "*Adina credimi*."

Ildebrando D'Archangelo sings an amazing Dulcamara. Catch his patter song '*Udite, Udite o rustici*' and a duet with Adina at her almost wedding, '*Io sono ricco e tu sei bella*'.

Be sure not to miss "*Una furtiva lagrima*." A major hit is Luciano Pavarotti in character in an excerpt from a performance in the 80's and in recital where he is absolutely awesome. There are others who perform this romanza, but I think no one comes anywhere near the perfection of the recital version by Pavarotti.

¹ At this time in opera history, the impresario of the opera house hired and fired the singers for the season and these singers performed in the scheduled productions. The composer might suggest but did not choose his singers.

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PUBLIC AFFAIRS
SPECIALTY
FOLK
RAP
CLASSICAL



88.5 fm chicago



"Everyday Things", continued from page 7 . . .

number of people who are trying to move in this direction, and who understand the importance of design and understanding the consumer. But, Microsoft is like lots of other large companies: very large and mostly technologically based, so it's difficult to turn around. But, there are people at Microsoft that get it. A company that really gets it is Disney. That's what Disney is all about. It's about your experience.

CL: So, in the design of these technological projects, how should companies actually go about approaching the design of a new product? What should they put first?

DN: People. First thing is, go out and watch your prospective customers. What are they doing? How do they live their lives? What do they consider to be important? What do they like? What do they dislike? And, this also means that you have to look at different customer groups. The cellular phone that a Chinese teenage girl likes, an American teenage girl may not like, and certainly an American businessperson definitely will not like. First, you have to start off with your people, you potential customers, by observation, not by focus groups, not by questionnaires, not by surveys, because these ask their conscious reflections, which really don't describe what they're doing. So, you have to watch.

CL: So, you bring up the Chinese, and it's known that they do produce a number of these gadgets for emotional pleasure. Do they have a better understanding of this?

DN: Actually, I think this is true of all cultures, and a lot of the things we like are the things that give us emotional pleasure. Cell phones are actually a very good example, the very small, sleek cell phones. What's interesting is if you watch people using them, a lot of people hold them in their hands and fondle them. They turn them over and over and over again, or rub the sides of the cases. And that's kind of a visceral pleasure, and it has nothing to do with the fact that you can talk on it or send messages. It's all about the feeling. It's not un-

like the Japanese, or for that matter Chinese, person who puts dongles on it, or hangs little things off the side, or puts little lights over the antenna that glows whenever you use the phone, or puts stickers over it, or changes the cases, or people in Europe, the U.S., or anyplace in the world who buy special ring tones. It's all for the pleasure.

CL: Are there any good examples of technology that has those aspects to them?

DN: I think all technology in the end, because technology is made for human purposes. Especially if you look at technology that belongs in the home, it should have these things. Watches. What is a watch? It's supposed to tell you the time, but we actually call it jewelry, because it's been around long enough. We care a lot about the appearance it makes, and the impression it makes. And many of us wear multiple watches depending on our activity and how we're dressed, whether it's very formal or informal. Our television sets dominate the house, and it's about time our televisions became attractive additions instead of these glaring monsters. And the new flat screen sets have actually moved us in that direction, very attractively styled. Even kitchen appliances can be tasteful, the great success of Michael Graves' line of kitchen appliances that are very attractive to look at. He isn't the only one, but that's a name that most people are familiar with.

CL: In the design of many technological devices, sometimes the device that is the first on the market becomes the standard, and it becomes harder to get more aesthetically pleasing devices on the market.

DN: This is a very complex story. The first mover advantage is highly overrated. So, what was the first popular home computer? Actually, I forget the name of the first computer . . .

CL: . . . the Altair.

DN: Right, the Altair. But the most popular early one was Apple. Apple had the dominant lead, and then was taken over by the IBM PC, in my opinion, by a massive set of blundering by Apple's marketing division and by Steve Jobs who said, 'we don't care about business people, this is a computer for the

rest of us, for the small minority of us', so Apple lost the lead. And it's the same with the first American automobile company. You don't even remember the name. It's dead. But there are two kinds of product. One is an infrastructure product. And it is to everyone's advantage to have the very same type of infrastructure. But, second is the one that doesn't depend on infrastructure. And, that is very much where the PC market is today. Yes, we've all standardized on the Windows operating system, because that has made life easier. But, that doesn't put any restrictions whatsoever on the shape, form, and manner of the computer, the physical box. The fact that everyone has followed the same form factor, this dull, beige nothing, is simply a lack of imagination.

CL: Even with infrastructure products, the keyboard that is on computer is the most inefficient keyboard there is, the QWERTY keyboard.

DN: Well, I can give you a lot more inefficiencies. An alphabetically organized keyboard is dramatically more inefficient than the QWERTY. The QWERTY isn't bad, because you may remember in the early days that the keys on these mechanical typewriters jammed. So, to stop the jamming, you made keys that were typed together as far apart on the keyboard as they could think of. But, they tended to make them on opposing hands, and guess what? You see, they tended to type with just one hand, or one or two fingers, and today we type with both hands and all fingers, and the QWERTY is pretty fast, because we tend to alternate hands. Yes, there's a keyboard that's faster, DVORAK, but it's not enough faster to make a difference. What I find bizarre about the keyboard is how big and monstrous it is, that it has never changed since the early days of the early IBM machine that got adopted for some old reason for the keyboard of these machines. And, it has things on it like 'Print Screen', 'Screen Lock', 'Number Lock', and 'Pause Break'. I don't even know what they mean. And they occupy a large space, that's why it's so big and so monstrous. The problem is people have learned to make these monstrous keyboards for just a couple of

dollars, and when you try to simplify it, it winds up costing you more, because you don't have the volume. So there's an example, that's the appendix of the computer. 'Print Screen' is like the appendix of the body. What's it doing there? 'Screen Lock'? 'Pause Break'?

CL: Well, we are running slightly out of time, but as long as we are talking about input devices, I am curious if there are any more aesthetically pleasing input devices that you would recommend rather than a keyboard?

DN: If you are going to be doing standard manuscripts and standard writing, the keyboard in my opinion will be with us forever. It's better than anything else, including speech, because it uses a different motor system than thinking. And for pointing, we're going to move towards gestures. We have the mouse, which isn't bad. We have touch-sensitive screens. That's appropriate at times. And, we'll soon have gesture systems where we have TV cameras that look at us. But hey, you forgot about fun! People often ask me about usability and making it work well. My goal now is to say look the stuff is good enough, and we can use the stuff. Let's make it pleasurable and fun, and that's what I've been working on, making it fun to do, making it attractive, making us proud to own it, making us look forward to using our technologies, instead of relief that I got through it. That's what the new book is all about.

CL: So, as final word, what would be your recommendation to companies to design their products?

DN: My recommendation is it's not about technology. It's about people. So, let's go out and watch people. Start off by going out and watching and understanding people. Do iterative design, where you do quick cycles trying to understand if this is going to work. Look for novel uses, and make sure it is a joy and a pleasure. Emotional design is what it's about. It's not about technology.

Interview conducted by Charles Lee on the Groks Science Show, airing every other Wednesday from 3-4pm on WHPK 88.5FM.



"Dusties" continued from page 6 . . .

anywhere on the radio dial.

Andy is a very happy spirited DJ, which comes across when you hear his show. At 10:30 he reaches the half way point of his show, and he wants the listening audience to take a few moments to breathe in and feel where he's coming from. "CAN YOU DIG IT?"

King George is a club DJ that specialize in stepper's music, but he mixes in some soul and funk grooves in the rotation. At 11 o'clock, he slows the tempo down with "Music For Lovers Only": all the romantic love songs from the 60s, 70s, 80s and sometimes 90s, although I feel that's a bit too current to be classified as a dusty.

PJ Willis is the latest member to join "The Dusties Party". With a strong musical knowledge and a warm personality, PJ's addition to "The Dusties Party" really completes the team.

Last but not least is me. I'm the format chief for the Dusties Party and I try to bring you just about every musical selection I can in a 3 hour time frame. I also put together special shows every once in awhile that follow a specific theme, once again to bring you a collection of music that I guarantee you won't hear anywhere else!

So whether it's Andy, PJ Willis, King George, or myself, we will keep you musically entertained every Thursday evening from 9pm-midnight.

continued from page 13 . . .

Alzheimer's disease of which he also suffers.

So, let's go back to 1977 and ask: why did Fania Records re-released Mark Dimond's album, *Brujería*, under Angel Canales' name and with a new title? The answer, as I have mentioned above, was the soaring success of Angel's 1975 album, *Sabor*.

Sabor was in fact Angel Canales' finest work. The following is a review about this album.

ANGEL CANALES - SABOR



Originally Released: 1975
Alegre Records/Fania Records
Remastered and Re-released: 2007
Fania/Emusica Records

My favorite song of this album has changed from time to time, but it began with the song *Hace tiempo*. I remember that the first time listened to that song, I played it several times; at least 10, but probably more! The song made such an impression that even as I re-write this review for the third or fourth time, I can hear the chorus of the song echoing in the back of my mind: “Ay, ay, ay, no me hagas padecer asi” (don't make me suffer like this). What a tremendous track for the salsa dancer! I could hardly wait to play it in a club to a salsa crowd, and when I did so, the dance floor was steaming! The dancers absolutely loved it!

The fact is that the entire CD *está que arde!* The first track, yet another track for the salsa dancer, *Sabor los rumberos nuevos*, penned by Ángel Canales, opens with the *rákata* of Aldemaro Luis Rivera's bongós and is essentially a *descarga* in which Ángel

introduces the group. From the beginning of this first track, you realize that Ángel Canales is very much a *sonero* like no other. Although this seems a bit cliché, it is absolutely true. His voice is one that many inveterate salsa lovers would fall in love with and yearn to hear again and again; with his nasal, yet captivating voice, Angel manages to masterfully extend certain notes of the brass. This is really a fantastic feat that you have to hear to appreciate. There are many, many great *soneros*, but only a select few warrant the moniker of being truly “unique” or simply “different.” Ángel Canales, however, certainly deserves such a moniker!

Perhaps, the most memorable track on this album among *los boricuas* (Puerto Ricans), is *Lejos de ti*, also penned by Ángel Canales, in which he croons nostalgic verses and improvisations about his beloved *Boriquen* (term for the island of Puerto Rico; originally used by its indigenous Taíno Indians). In this *guaguancó* for the salsa dancer, Ángel conjures up the imagery of the towns Loíza Aldea, El Viejo San Juan and Villa Palmeras, golden-brown *cuchifritos* on the grill, and a rich *bomba* and *plena* heritage. There is no wonder that this is a favorite of many who have experienced the very rich and alluring Puerto Rican culture.

As most people know, at contemporary salsa dance venues, *cha-cha-chá* is the preferred music for changing the pace and adding variety to the venue. So, dancers and DJs alike will love the fact that track two, *Sol de mi vida*, also penned by Canales, is a great *cha-cha-chá* tune. It boasts of a swinging piano solo by José Madrid, a remarkable saxophone solo by Emérito Benítez, and a very nice flute solo by Emérito.

There are two more exceptional tracks on this CD for the salsa dancer: *Perico Macoñá*, penned by Ángel Canales, about an out of control reefer smoker, and *El cantante y la orquesta*. Both of these songs never fail to fill the dance floor.

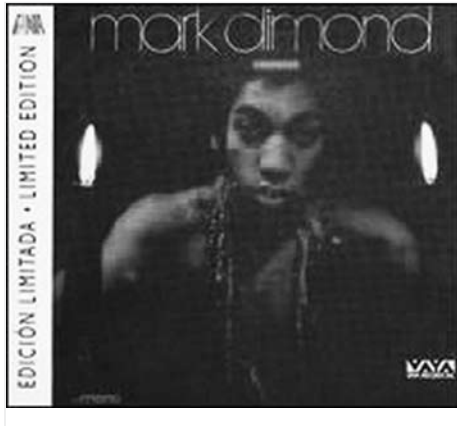
The album *Sabor* was Ángel's second recording. His first recording was with acclaimed pianist, Mark “Markolino” Dimond,

on the album *Brujería*, although Ángel did not share the credit on the album's cover.

Well, to sum it all up, *Sabor* contains seven tracks that are sure to move the dance floor: *Sabor los rumberos nuevos*, *Lejos de ti*, *Sol de mi vida*, *Perico Macoñá*, *Hace tiempo*, and *El cantante y la orquesta*. So, a remarkable 7 out of 8 tracks are for the dancer! Dancers and DJs alike simply cannot go wrong with this CD.

Musicians:
Ángel Canales - band leader, lead singer
Juan Torres - trombone
Ricardo Montañez - trombone
Tom Malone - trumpet
Emérito Benítez - baritone saxophone, flute
José Madrid - piano
Eddie Testo - bass
Gadier Quiñones - timbales
Aldemaro Luis Rivera - bongos

1971 BRUJERÍA / RE-ISSUED IN 1977 AS MÁS SABOR



TOP ALBUMS OF THE DECADE.

These are the favorite albums of the decade according to current and past music directors and JP Chill, a long time friend and member of WHPK.”

20 FOR THE 2000S BY JJ MACK. JJ was Music Director from 2006-2009. You can find his favorites of ‘09 on page 8. Not a “Best Of,” but a “My Favorites Of” List. Ordered Chronologically By Year

Godspeed You Black Emperor! – *Levez Vos Skinny Fists Comme Antennas to Heaven (2000)*, Kranky

Radiohead – *Kid A (2000)*, Capitol

Deltron 3030 – *Deltron 3030 (2000)*, 75 Arkz

The Microphones – *The Glow Pt. 2 (2001)*, K múm – *Finally We Are No One (2002)*, FatCat

Songs: Ohia – *Didn’t It Rain (2002)*, Secretly Canadian

The Books – *The Lemon of Pink (2003)*, Tomlab

The Legends – *Up Against The Legends (2004)*, Lakeshore

Madvillain – *Madvillainy (2004)*, Stones Throw

Wolf Parade – *Apologies To The Queen Mary (2005)*, Sub Pop

Animal Collective – *Feels (2005)*, FatCat

Destroyer - *Destroyer’s Rubies (2006)*, Merge
Sunset Rubdown – *Shut Up I Am Dreaming (2006)*, Absolutely Kosher

Talibam! – *Ordination Of The Globe Trotting Conscripts (2007)*, Azul Discográfica

Peter & The Wolf – *The Ivori Pams (2007)*, Whiskey & Apples

The Apples In Stereo – *New Magnetic Wonder (2007)*, Yep Roc

Hauschka – Ferndorf (2008), Hauschka

Thomas Function – *Celebration (2008)*, Alive Records

Bird Names – Open Relationship (2008), Unsound Records

Group Bombino – *Guitars From Agadez Vol. 2 (2009)*, Sublime Frequencies

JP CHILL has been a staple at WHPK for 26 years. His knowledge of Hip Hop and music in general is respected and valued. Having one of the longest running Hip Hop radio programs in

the US, he remains a music industry figure with a great ear for good music. In 2009 JP decided to step away from WHPK, but his knowledge and kindness will continue to be revered. These are his most played Chicago albums of the 2000s.

1. *Psalm One: Bio Chemistry II* - Esters & Essays (Birthwrite, 2004)

2. Pugz Atoms: *Conversations With a Chamelion* (Gravel, 2007)

3. Iomas Marad: *Deep Rooted* (All Natural, 2003)

4. Molemen: *Killing Fields* (Molemen, 2007)

5. Mass Hysteria: *Chicago Underworld* (Mass Hysteria, 2004)

6. Longshot: *Civil War Part 2* (EV Productions, 2005)

7. Seel Fresh: *Trife Life* (Rap Star, 2006)

8. All Natural: *2nd Nature* (Thrill Jockey, 2001)

9. Vakill: *Kill ‘Em All* (Molemen, 2001)

10. Thigahmahjgee: *Martin Luther King Jr. Whopper With Cheese* (Swordfish Music, 2004)

Special Mention, Most CDs played: Infinito: 38 CDs (Nephew of Frank, 2000-2009)

MIKE O’FLAHERTY’S TOP 10 ALBUMS OF THE ‘OOS. Mike was the music director of WHPK from 2004-2006.

10. Nina Sky, *Nina Sky*, (Next Plateau/Universal, 2004). Sibling vocal interplay and spooky minimalist electrothump on the border between freestyle and reggaetón = “Move Ya Body,” the hottest summer song of the ‘00s, as bewitching as an August smog mirage waftin off of Manhattan streets.

9. Real Estate, *Real Estate*, (Woodsist, 2009). Languid jangle-pop à la Feelies or early R.E.M., this band captures the movement of seasons and lives with an unassuming styled that accumulates depth and impact with repeated listens and ends up leaving after-images still glowing in your mind’s eye.

8. Alicia Keys, *Unplugged*, (J/Sony, 2005). Ms. Keys is a ‘70s revisionist’s dream—someone who seamlessly meshes the best elements of performers and dispartates Joni Mitchell and Ann Peebles—while remaining quintessentially an artist of her own time and place, namely New York in the ‘00s. Stripping away the stiffness and fussy production that mars some of her studio work, this is her ultimate statement—so far.

7. Report Suspicious Activity, *Report Suspicious Activity*, (Alternative Tentacles, 2005). A meeting of old-school hardcore vets who’d never done anything remotely this great “back in the day,” this thick, mid-tempo wrecking-ball punk rock was the angriest—and most rousing—

political music of the decade.

6. Dream Bitches, *Sanfransisters*, (Olive Juice Music, 2005). Smart (and smart-assed), literate, sharp-eyed and critical of everything including particularly themselves, and sometimes heartbreakingly lyrical, this two-girl harmony monster turned strummy, somewhat off-kilter bedroom pop with indelible melodies into THE great lost indie-rock album of the ‘00s.

5. Denali, *The Instinct*, (Jade Tree, 2003). Somehow, out of the often-preposterous “emo” subgenre came this towering masterwork. Perhaps this was because Denali eschewed spurious warmth in favor of a hot that felt cold, or vice versa—that, and the band’s command of dynamics that were equally overpowering whether loud or soft...and the swooping immense voice of Maura Davis.

4. Vivian Girls, *Vivian Girls*, (In the Red, 2008). Alternately cacophonous and lyrical, the Vivian Girls’ distinctive jangly/clangy sound—like the El rattling fire escapes as it pulls into the station while girls on the way to work sing together waiting on the platform, slightly off-key—could restore your hope in the possibilities of rock and roll.

3. Jay-Z, *The Black Album*, (Roc-A-Fella/Def Jam, 2004). His craft at an apex of complexity, precision and force, the man went out with a bang (until he came back a couple years later). And the double-vision-inducing “99 Problems” is the most slamming hip-hop/hard rock fusion ever.

2. Sarah Dougher, *The Bluff*, (Mr. Lady, 2001). Ms. Dougher is up there with the greatest artists to come our of the Olympia sound/scene. This album, blending blue-eyed soul, post-riot grrrl hard-edged/angular guitar-pop, and the sharp eye and wit of a singer-songwriter coming into her own, is an indie-rock masterpiece of the first order—each song a perfect, self-contained little novel, yet inter-connected with the others to form a seamless whole that tells a story of its own.

1. Rilo Kiley, *The Execution of All Things*, (Saddle Creek, 2002). Released right when it was becoming clear how dark the decade was going to be, this album stood and stands as a challenge to anyone who turned away and settled for whatever was right in front of them (i.e. all of us at one time or another). Reaching inward to unfold her own gifts as an artist and outward to a perpetually unexplored country full of traps, delights and surprises, Jenny Lewis merged a folk music that sounded both very old and very new with an indie/alternative sound that had itself turned into a sort of folk music. It all added up to a great album about the impossibility of home, whether staying, leaving or returning, and made it sound like the promise of an adventure that could never really die.

WE OLDE ROCKLIST

By Moira Cassidy

